

I was born in Wales and was a student at Cardiff College of Art. I came to London on a Mellon Foundation Scholarship and have lived and worked there ever since.

My work is held in many private and public collections including The Government Art Collection, The Arts Council of Great Britain, The National Museums and Galleries of Wales, The National Museums and Galleries on Merseyside and Leicestershire Education Authority. My painting has been shown in many important group exhibitions, The British Art Show, Narrative Paintings, Hayward Annual and The John Moores Liverpool Exhibition and I have had several one man shows in London, Wales and Scotland. I have been awarded a GLAA Visual Arts Award and The Lorne Award and was a main prize winner of the Jerwood Drawing Prize.

I have taught at several leading art colleges including The Royal College of Art, Royal Academy Schools, Byam Shaw School of Art (where I was Head of Painting) and The Verrocchio Art Centre in Italy.

My paintings are figurative paintings, the imagery personal and imaginatively realised; they concern the present though the past is inevitably there too. Over time the iconography is developed and renewed, a voyage through complex, often difficult transformations (the role of transformation is crucial - it becomes the motor which drives the painting, giving it momentum). Images are not born fully realised but rather come to fullness in the painting process itself; when the work comes to fruition the forms arrive at what feels like their destined place in the painting. My painting is sustained too by what I continue to absorb from a lifetime of looking at and learning from other paintings, not just figurative. Malevich has been important, as has Philip Guston, not only by virtue of his paintings but also by his example, the uncompromising journey he made through what he called "painting's anguished sense of alternatives". There are artists too who attain a talismanic status and to a greater or lesser extent remain necessary company throughout a painter's life. Giotto and the frescos in the Arena Chapel in Padua are like that, a well that never dries up. The paintings have a humanity and imaginative purpose that always thrill and move, creating the urgent and abiding need to paint the human story, triumphant, tragic and comic. When, during the 1980's I experienced one of those crises that closes door after door in one's work, the support of the past became an invaluable sustaining force. In particular the line that stretches down through time from Giotto to Carra, Sironi and Cucchi was influential in re-establishing a sense of purpose and direction that opened up fresh possibilities, an enduring experience that continues to the present day.